

## TWO NOTABLE PLAYS

Will Be Given at The Powers' During This Week.

### MANTELL AND JOHN DREW

Will Appear in "The Face in the Moonlight" and "The Butterflies."

During the current week two notable attractions will be offered at the Powers'. Thursday night Robert Mantell will be seen in his great success, "The Face in the Moonlight," and on Saturday evening John Drew, supported by the Frohman company, will present the new play, "The Butterflies," which has just been launched by him in Boston with great success.

At The Grand W. H. Powers' company will present "The Ivy Leaf," a highly successful Irish drama. Smith's will offer vaudeville.

**Powers' "Face in the Moonlight."**

Thursday evening Robert Mantell will be seen at the Powers' in "The Face in the Moonlight." The scene of the play is laid in France, embracing the period which intervened between the escape of the Emperor Napoleon from Elba and his defeat at Waterloo. Rabat, a convicted felon, and Louis Manier, a proscribed Bonapartist, accidentally fall into each other's company. The former, to shield himself from the treachery of Louis, a spy, murders him. Louis, who is on his way to Paris to meet her betrothed, Capt. Victor Ambrose, is an eye witness to the deed and the extraordinary likeness of Rabat to her lover causes her to believe that it is Victor who committed the terrible crime. However, she marries him, though she cannot help showing a certain horror of him when he touches her. Victor is trying to discover the cause of this strange conduct on her part, when he is hastily summoned to his regiment in the Royalist army. Upon the restoration of the empire, Louis Manier is made a general, and in that capacity he causes the arrest of both Victor and Rabat. Both are sentenced to be shot. Rabat forestalls justice by poisoning himself, but not before confessing to the murder of Louis, which exonerates Victor. The likeness of the two men is accounted for, and the climax is brought about by the news of the battle of Waterloo, which restores the Bourbons to the throne and gives liberty and happiness to Victor. Mr. Mantell will personate the dual roles of Rabat and Victor.

**Powers' "The Butterflies."**

Next Saturday night, supported by one of Frohman's companies, John Drew will appear in "The Powers' in his latest Boston success, "The Butterflies." The New York Sun, speaking of the presentation in Boston, says: "Interesting ventures were made in other cities last week with new American plays. Charles Frohman drew forth from his supplies a comedy by Henry Guy Carleton, entitled 'The Butterflies,' assigned its chief role to John Drew, and made the test in Boston with what appears to be a positive success. It presents Mr. Drew in the guise of a gay and thoughtless, yet engaging man of fashion, the central figure in light scenes of humor and sentiment, but not so dominant as to shut out Maud Adams and Harry Harwood from opportunities to distinguish themselves."

**Grand "The Ivy Leaf."**

For this week the attraction at The Grand commencing tonight, will be the popular Irish drama, "The Ivy Leaf." The play has been seen here before and has always drawn large houses. Smith O'Brien, who still assumes the role of Murty, is one of the most successful Irish comedians of the day.



SMITH O'BRIEN AS "MURTY."

"The Ivy Leaf" is an Irish play, yet there are no red-coated English soldiers tearing across and trouble to the poor sons of the Emerald Isle, neither are there any cases of eviction by heartless landlords. On the contrary nearly everything is all sunshine, the few tears that are shed are soon swept away like the dew before the morning sun. Mr. O'Brien will be assisted by a strong company, which includes May Hower, Lillian Ward and Little Llewellyn Shirley. Matinees, Tuesday, Thursday and Saturday.

**Smith's Vaudeville.**

Good business has been the rule at Smith's the past week, and for the current week, beginning tonight, Manager Smith will offer a very strong specialty bill. The old favorites remain and nine new faces will be seen on the stage to night. The program will embrace comedy, specialties, athletic sports, mechanical phenomena, sketches, illuminated shadowgraphs, stunts, songs and dances, gymnastic exercises, and "Le Parisienne Frolics." The curtain raiser is entitled "The Four Shamrocks," Charles B. Nelson, responsible, followed by an olio. The performance will conclude with the farce comedy, "A Terrible Telegram." Usual matinees Wednesday, Friday and Saturday.

**Plays and Players.**

Francis Wilson is a newly elected governor of the Players' club.

Bloodin is performing on the tight rope in London at the age of 70.

A French woman is doing the acrobatic dance on horseback in a Paris circus.

Miss Melba, the new singer now whom New York is now raving has left.

The Hibernians will produce "A Maid of Plymouth" at the Broadway theatre this week.

Augustus Thomas has written a play called "The Northmen" for the Lyceum Theatre company.

"Christina, or Twenty-eight Days," which was produced in London by Willis Edwards, under the title of "Christina, the Temperance Girl," is to be brought out at the New York Casino next season with Della Fox as the star.

ette, the "Temperance Girl" is to be brought out at the New York Casino next season with Della Fox as the star.

It is said that salaries have been reduced in about 50 per cent of the companies now on the road.

Columbia has been forced, through want of support, to abandon the grand concert at the Eden, Paris.

Oscar Wilde has made a French version of "Lady Windermere's Fan," but it has not yet been produced.

The Düsseldorf tenor, Willy Hirschen, will sing the role of "Lohengrin" at the Bayreuth festival next summer.

Boland Reed has completely recovered his health and will produce his new comedy, "Dakota," in Buffalo, tomorrow.

Business is so bad in San Francisco that only two theatres were open last week, and only one of these made any money.

The Fay Tompkins Opera company has gone to pieces and Fay says that all she received during the entire season was \$10.

Mabel Eaton, under the business direction of Charles L. Young, will begin a starring tour January 16 in "La Belle Romaine."

Mr. Arthur Sullivan went to Berlin to conduct a performance of "Ivanhoe," given at the command of Emperor William.

Robert Hilliard is being sued for a divorce by his wife and the list of co-respondents is both long and distinguished.

"The Butterflies," Henry Guy Carleton's comedy, produced by John Drew in Boston, is said to be the best play yet presented by that author.

A new comic opera called "Baroness Bounty," by Richard Ganthony and Isidore Witmark is soon to have a trial production at a New York theatre.

Paderewski is the only solo player engaged for the forthcoming North American Musical Festival, which will take place this year at Aix la Chapelle.

Kate Denin-Wilson succeeds Mrs. Flowers in "A Woman of No Importance." Mrs. Flowers is obliged to go to San Francisco to appear in the Palmer Stock company.

The first public representation of Steele Mackaye's Scenitoria, "The Water Cure," is announced to be given on the evening of January 10 in the Scenitorium, Chicago.

Fred Gilson, Miss Julian Marlowe's manager, has a neat calendar for 1894. Each month has a quotation from Shakespeare and a picture of Miss Marlowe in one of her twelve creations.

Miss Lillian Russell has bought a new opera entitled "Cleopatra." The libretto is by Philip and is being translated into English by Alexander Neumann. Gus Kerker is doing the music for it.

It is said that the opera which Paderewski is composing will be as free as possible, musically, from Polish flavor, but the subject on which the story hinges is taken from the history of Poland.

According to some of the Leipzig critics, Max Vogrich's opera, "King Arthur," which was produced in that city at the Neues theatre, is far superior to most works of recent years, especially those of the Italian school.

Henry James wrote a play for Augustin Daly. Mr. Daly said it was very nice indeed, but would need extensive alterations to make it presentable, and now Daly and James speak not and the play remains unproduced.

J. C. Abbott is organizing an English grand opera company in Boston. It will consist of thirty-five people, and will begin a tour, prepared to appear in "Trovatore," "Caruso," "Bohemian Girl," "Masked Ball" and "Martha."

Rumor credits Miss Emma Juch with the intention of the return to the English opera stage in this country next season under the management of Charles E. Pratt, who in former years was so successful in directing the affairs of the Emma Abbott company. It is stated that the new Juch organization will duplicate the methods followed in the successful Abbott regime, except that the star has a good voice.

Marie Tempest will leave the cast of "The Algerian" company before very long. Not long ago the Whiteites, who bought the rights of the opera from J. M. Hill, retired, and Composer Reginald de Koven assumed the financial and managerial responsibilities. It will be remembered that on a certain occasion when Marie Tempest was taken with one of her sudden illnesses a young lady of the name of Adele Ritchie stepped to the front, sang her part and then fainted. Miss Ritchie wants to sing that part again, and she has found an "angel" who can take "The Algerian" off her hands. Koven's hands, paying a sum said to be \$15,000. Miss Tempest will step out and Miss Ritchie will step in after the New Orleans engagement, which begins in a few weeks. It is said that \$15,000 will about even De Koven's losses during his management.

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The fifth anniversary of the Mutual Home Savings association will occur at Y. M. C. A. hall Saturday evening. Besides the usual reports and music, there will be short papers: "History of Associations in the United States," Mr. George Bandy, "Statistics of Building Associations," George G. Whitworth, "Women's Place in the Movement," Mrs. M. N. Hopkins, and an address, "The American Home the Safeguard of American Liberty."

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## CORBETT IS TO WIN

Sullivan Says California's Brawn Will Conquer British Brain.

### VICIOUS WILL BE THE FIGHT

Corbett a "Clobber" at Indefatigable When Faced so It Set Will Not Be His Method.

I am out of the fighting business, and am now, at request, essaying the role of a critic.

I do so substantially, because I have been persistently and—without all due respect to a profession which I esteem and in which I count many warm friends—grossly and, perhaps, misinterpreted. Misrepresented not only in my opinions concerning my own abilities in an athletic way, but also regarding those of others.

In one breath I am quoted as saying that Corbett defeated me by a duke in our memorable battle at New Orleans a little over a year ago, and in the next of asserting that my old-time rival, Charles Mitchell, of England, was the master of my success in the world's championship.

On my honor as a man, I never gave expression to either sentiment. Those who know me know that I would never plead the baby act. I met and defeated all comers from all quarters of the globe—America, Ireland, England and Australia and elsewhere, for twelve years.

Like many a better man, perhaps, I did not know when I had reached the zenith of my powers. I made the same mistakes as my famous predecessor, "Yankee Sullivan," and many other illustrious brawlers of the past.

Corbett was younger, speedier and more enduring than I. Competent judges say, too, that he was a bit cleverer than your humble servant. Naturally, I met my Waterloo.

I never said the harsh things attributed to me about Corbett; neither did I pass all the flattering encomiums accredited to me regarding Mitchell.

I do not bear the slightest animosity to the youthful Californian for my overthrow at the Crescent city. I simply fulfilled the Scriptural injunction—the pitcher that goes to the well is sure to be broken. Some kind friends say that I was not the John L. of old that Corbett whipped, but rather the remnant of past greatness.

But I stand not on that. I was but thirty-four years of age, and, if I was not at my fittest and best, the fault was my own and that of no other man. So I give Corbett all the credit for the victory he fairly, honestly and manfully won.

Mitchell is a strong, brainy, clever, courageous fellow—a man utterly devoid of fear.

He is but slightly over the middle height, with extraordinary breadth of shoulder and an agility which, for one of his compact build, is truly wonderful. This in fact, too, of the jolly life he has been leading, as gay, almost, as my own.

Withal, he has the coolness, the subtlety, the cunning, the sagacity, of a Richelieu. He can endure punishment, humiliation, torture, and he knows when to inflict punishment, torture and humiliation. He knows when to retreat or advance.

He can discern quickly when victory is within his grasp, and he can perceive the danger of defeat from afar and save off after annihilation.

Mind you, I am not rhapsodizing about Mitchell. I am telling a sound, unvarnished tale about the man. I have met him and I know him.

Now I will give you the Corbett side of the story.

The Californian is four inches taller than the Englishman, has a corresponding advantage in the way of reach, and is, if anything, quicker and cleverer.

He is strong, too, but not as strong as the Briton.

At out-fighting he can give Mitchell ears and spades. Like all extremely clever men—Mase, Coburn, Dempsey, Donovan and McLaughlin—he is a corker at in-fighting when it is forced upon him. That was shown in his battles with Joe Choynski and Peter Jackson.



SULLIVAN.

when he drove them back groggy and bewildered to the center of the ring when they thought they had "copped" him in his own corner.

Like all these "scientific" chaps, however, Corbett does not relish "in-fighting." He would rather at any stage of the game "hit, stop and get away." With nine hundred and ninety-nine men out of a thousand he can do it successfully.

His strength, speed and elasticity all combined make it an easy feat for him to keep out of reach of most of men.

Mitchell (leaving Peter Jackson out of the present discussion) may be the one man of the thousand who may fool him. He is smaller, lighter, a wee bit slower and less clever than the present champion, as I have already intimated, but when it comes to cunning there is a pair of them.

Both of them have had admirable preceptors, but for the pure, unadulterated article commend me to Mr. Mitchell. No fix or wangle that old boy Samp ever told of could equal the Birmingham lad in craftiness.

His in-fighter. Whatever Mr. Corbett has, and I am told it may cover the entire area of Frank Demuth's White's curriculum, has been acquired under the mastery of Mr. Billy Brady and some of the wise men of the west. Whatever medium he may possess he will need it all when he

meets Mr. Mitchell.

Corbett's greatest danger lies in Mitchell's brain, not in his brawn. By physical advantages, other things being equal—head, heart and skill—he should whip Mitchell, and easily at that. But he has all of these attributes?

I know he has the skill for a certainty, and on that score his, I am convinced, a shade the best of the deal. As for heart, I can truthfully say that I personally never perceived any lack of it, and I am sure no fair-minded man can say that he ever displayed the slightest streak of "yellow" in his battles with game Joe Choynski or clever Peter Jackson.

Now as for head. I see that my friend Dan Masterson, the great sportsman of the west, who was until recently a great Corbett man, predicts that the Briton will whip the Californian.

He reaches his conclusions by a sort of metaphysical process. He, by personal contact, experience and observation.



CORBETT.

tion: has discovered that Mitchell is the brainier and more aggressive of the two, and, as a logical sequence, must prove irresistible in the long run.

I admit Mr. Masterson's premises, but dispute his conclusion. Mr. Mitchell's cerebral qualities may—and doubtless will—prove an important factor in the fight, but the physical attributes of the other man, in my humble opinion, will more than offset them.

Brains make a splendid guide for men in any walk in life, be they statesmen, scholars, poets, philosophers, workmen or athletes.

For the first-named quartette brains, of course, are the chief requisite; for the remaining dual physical superiority, with a seasoning of brains, can be used to a greater advantage. The history of the ring proves that.

"Gentleman" Jackson, for instance, had not one-tenth of the brains of his famous pupil, Lord Byron; yet he was a far greater fighter.

Rocco Conking was the brainiest of brainy men, and a great boxer withal; yet he was no match for Jim Mace when he met that great boxer of the olden time in a quiet bout. He had fifty-fold the brains of Mace, but not a tithe of Mace's skill as a fighter.

I am no tipster, but make no mistake in this: The fight will be a vicious and determined one. Both men are resolute, and will ever yield while breath or senses remain. Each is fully apprised that to the conqueror means fame and fortune; to the conquered oblivion.

At out-fighting Corbett should easily prove the better man by reason of his superior reach and height. In-fighting with a man of Corbett's build is Mitchell's best hold, and well the wily Briton knows it.

Mark the prediction! He will play that savage game for all it's worth. He knows the game he is up against, and he faithfully and with wonderful self-abnegation prepared himself for the fray. (He has more sense than most of us.)

He is a rugged, hearty fellow—far more so than Corbett—and can take a fearful beating, trained to the hour as he will be.

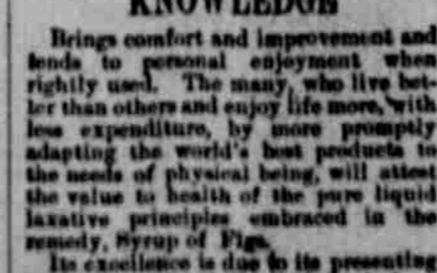
Now, the question is simply this: Whether Corbett, with his long left, will jab Mitchell out and at the same time keep the Briton safely away, or whether Mitchell can endure the Californian's jabs and break in under his guard and crush him to earth.

In other words, will the constant dripping of the water first wear away the rock, or will the fury of the tempest uproot the stately oak?

It's a sort of a Dobbin's choice, but I'm picking the water and the rock.

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